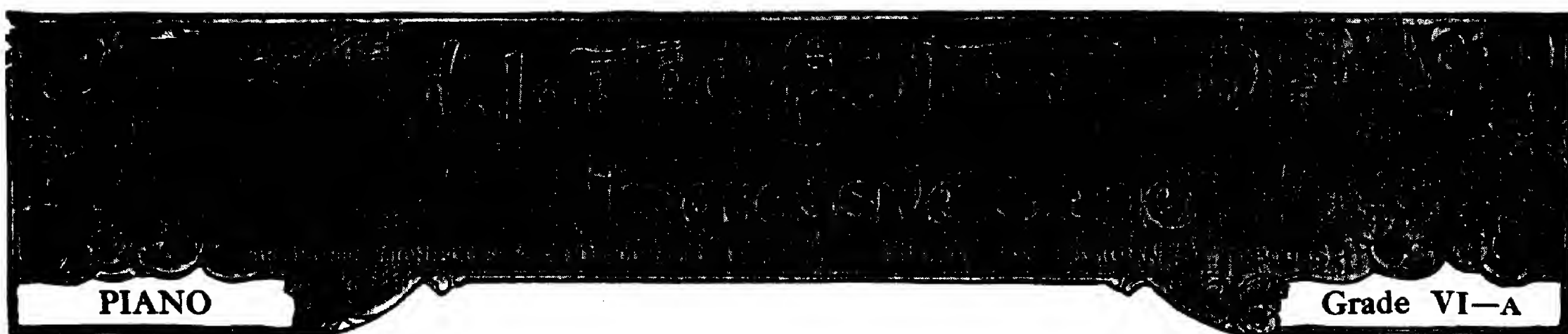


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FRÜHLINGSNACHT.

(A Night in Spring)

NOCTURNE

BIOGRAPHICAL SKETCH—LEOPOLD GODOWSKY.

Leopold Godowsky was born in the ancient town of Wilna, or Vilno, in the Lithuanian province of Russian Poland, February 13th, 1870. The ruins of the old castle, which stands above Wilna, have staunchly withstood the storms of many centuries and the grey weather-beaten walls show the ravages of time. It was in this old-world atmosphere that the child spent the first decade of his life. Here he gave his first public concert at the early age of nine, having shown an extraordinary aptitude for music when but three years old.

Apparently the youth already possessed definite opinions about piano teaching for when, in 1883, he attended the Hochschule in Berlin, he found the instruction so dull and conventional that he left after a few months, entering upon an American tour when but fourteen years of age. In the United States he concertized with Clara Louise Kellogg and Emma Thursby, also appearing a number of times at the Sunday Orchestral Concerts given in the New York Casino. Subsequently he toured the United States and Canada with the violinist, Ovide Musin.

But the young pianist's great ambition was to study with the famous Liszt, who was then at Weimar. One can imagine with what sadness and disappointment the boy learned, after arriving in Europe, that Liszt had just died. This was in 1886. But apparently the gods which attend upon the destinies of their chosen ones had cast another horoscope for the young musician, for less than a year later he was presented to the famous French composer-pianist and organist Camille Saint-Saëns, who, having heard Godowsky play his own compositions, at once took the warmest personal interest in his musical education.

Unfortunately Saint Saëns' restless spirit led him frequently to foreign countries and his absence from Paris, in which city Godowsky remained for the three succeeding years, deprived the eager student of the opportunity and advantage of fully availing himself of the advice of the distinguished master. Thus we discover that Godowsky is practically a self-taught musician.

Returning to New York in the autumn of 1890, the following year he married Frederica Saxe of that city and, after a sojourn of several months in Europe with his young wife, he again set sail for America. He soon appeared at the Lenox Lyceum Orchestral Concerts (conducted by Theodore Thomas), with such success that he was offered numerous engagements, followed by an extensive tour the succeeding season.

At this time he was appointed instructor of the piano teachers of the Broad Street Conservatory in Philadelphia. This was the real beginning of his career as a pedagogue. Not that he neglected his concert engagements, for it was his ambition to co-ordinate these two lines of artistic endeavor. Thus it was natural that he should accept an offer of the directorship of the piano department of the Chicago Conservatory, which he did in 1894. Here at the age of twenty-four he was taking up the duties relinquished by William H. Sherwood, the famous American pianist, having been chosen by that pedagogue for the position.

Like Saint-Saëns, Leopold Godowsky is of a restless spirit; so in 1900 he suddenly decided to challenge European opinion. The most distinguished pianists of the day had long urged him to this step. His debut in Berlin, December 6th, 1900, will ever remain memorable in the annals of the piano-playing world. In one night Godowsky's name was firmly established in the musical firmament. To recite his subsequent achievements becomes almost monotonous, for his successes in Germany, Austro-Hungary, Russia, etc., followed with consistent regularity.

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From 1900-1909 he made Berlin his home; in the latter year he was chosen Director of the Master-school of Piano-Playing of the Imperial Royal Academy in Vienna, Austria, by special appointment of the Emperor. He was created Imperial Royal Professor of the highest rank—an exceptional distinction—with appointment for life and a government pension.

The pedagogic activities of this most important position did not, however, preclude extensive concert tours, nor the appearance of new and serious compositions from his pen.

Leopold Godowsky has recently toured America twice; November, 1912—April, 1913; December, 1913—March, 1914. When in August, 1914, the clash of arms resounded throughout Europe, Godowsky was resting and composing at Middlekerke, near Ostende, in Belgium. He fled with his family to London, when, after a short sojourn in that city, he sailed to New York.

GODOWSKY'S COMPOSITIONS: [As Mr. Godowsky is editor-in-chief of this Progressive Series, he prefers not to have his co-editors express here an estimate of his works. However, we may in part explain his artistic aspirations. How well and how much he has succeeded in these aims and ambitions we leave to the judgment of competent musical authorities.]

In his fifty-three Studies on Chopin's Etudes, Godowsky aims to develop the mechanical, technical, and musical possibilities of pianoforte playing. He strives to widen the polyphonic, polyrhythmic, and polydynamic horizon of pianoforte music; to amplify variety in tone-coloring; to enrich the harmonic structure; to extend the art of pedaling; to reveal more clearly the logic of phrasing; to establish a higher efficiency in fingering; and to enhance the esthetico-musical susceptibilities of the player.

In his Renaissance Pieces, the melodies of which are based on ancient tunes, Godowsky aims to transform naive, archaic, simple, and neglected pieces of almost forgotten composers, into new, modern, and logically developed compositions. The instrument is treated more polyphonically. The forms and harmonies are distinctly modernized; yet ultra-modernism is avoided to retain the atmosphere of the Middle Ages.

His twenty-four Fantasy Pieces in $\frac{3}{4}$ rhythm, called "WALZERMASKEN," are waltzes masking *Personalities* (Schubert, Brahms, Chopin, Liszt, Johann Strauss, etc.); *Moods* (Momento Capriccioso, Kontraste, Legende, Elegie, etc.); *Fancies* (Berceuse, Abendglocken, Orientale, etc.); *Characteristics* (Satire, Karikatur, Tyll Ulenspiegel, Schuhplattler, Wienerisch, etc.).

His most serious and important single composition is his Sonata in E minor, which consists of five elaborate movements.

To enumerate and describe all Godowsky's compositions would require more space than can be given in this annotation.

The following is a list of most of his published piano works:

Published by Schlesinger (Robert Lienau), Berlin.	{	Sonata in E minor
		Twenty-four "Walzermasken"
		Twenty-four Renaissance Pieces
		Fifty-three Studies on Chopin's Etudes
		Three Concert Paraphrases on Weber's compositions:
		Momento Capriccioso, Perpetuum Mobile, Invitation to the Dance.
		Cadenza to The Fourth Concerto, G major, by Beethoven
Published by Cranz, Leipsic, Brussels, London.	{	Three Symphonic Metamorphoses on Johann Strauss' Waltzes:
		Künstlerleben;
		Fledermaus;
		Wein, Weib, und Gesang.
Published by Hofmeister, Leipsic.	{	Concert arrangement of Henselt's Etude, op. 2, No. 6.
		("Si oiseau j'étais".)

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Published by G. Schirmer, New York.	{	Concert Study, C major
		Concert Study, E flat
		Sarabande, C sharp minor
		Menuet, A flat
		Courante, E minor
		Ein Daemmerungsbild, E flat
		Valse-Idylle, E major
		Scherzino, C sharp minor
Published by A. P. Schmidt, Boston and Leipsic.	{	Toccata (Perpetuum Mobile), G flat
		Melodie Meditative, E flat
		Capriccio, C minor
		Arabesque, F major
		Barcarolle-Valse, F major—A major
		Concert Paraphrase on Chopin's Waltz, op. 18
		Concert arrangement on Chopin's Rondo, op. 16, E flat

THE POETIC IDEA.—This composition, depicting the impression of “A Night in Spring” with all its awakening yearnings, fragrance, and budding nature bathed in soft moonlight, should be played very delicately almost throughout. Only the few climaxes are required to be played *forte*.

The prevailing mood is contemplative and serene.

PEDAGOGIC IDEA: Special emphasis is laid upon the value of a thorough comprehension of the form and harmony of the compositions under consideration. This not only widens the intellectual horizon of the student, but it enables him to appreciate many fine points of structure too often overlooked. Furthermore, it impels him to interpret the thought of the composer with a fidelity otherwise beyond his grasp. Finally it gives him a logical method of memorizing and reading at sight.

FORM AND STRUCTURE. This composition, in spite of the veil of indefiniteness which is appropriately thrown about its outlines, has the Rondo with two themes as a basis. The first theme is a three-part song form.

Part 1 consists of an extended period of ten measures, which is repeated in part, with slight alterations in the melody and new figures in the bass, closing in the tonic at m. 16.

Part 2 begins at m. 17 with a new figure, but, singularly enough, continues in the tonic until m. 19, when the new key (B minor) is introduced. This is the key of the third degree (correlative) of the original tonic. The harmonies of this portion are so decorated and disguised that it affords an excellent study in auxiliary notes (passing and changing notes).

The relationship of part 3 (m. 29—36) to part 1, of which it is an amplification, will be evident to the student. Compare m. 29—34 with m. 1—6. Observe how the closing measures (35—36) bring us through the development of a chromatic motive (first two quarters of m. 35) immediately to the second theme (m. 37), into which we are led before we realize it.

This second theme (key of E flat—sixth degree of the tonic minor) consists of a period extended to nine measures (m. 37—45) repeated in the key of G flat major (46—54). In memorizing this piece the student should take care to notice how, by substituting the chord of the major for the minor ninth on the last beat of m. 50 (analogous to m. 41), a transition is made to the key of G major instead of G flat major; hence the closing measures of this section appear in the original key. This causes the main theme to reappear after an organpoint on the tonic—an unusual procedure. (See the first movements respectively of Beethoven's 4th Symphony and Brahms's Sextet in B flat, Op. 18).

The main theme from m. 55 to m. 62 is identical with m. 29—36 (part 3 of the main theme in the statement) with still more elaborate figurations in m. 55—59. The following three measures (60—62) are literally the same as in 34—36, excepting the last beat of m. 62, which throws the passage back into the tonic minor.

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The Coda (m. 63—77) contains several features of interest. Note the first half of m. 63 with the sequence in contrary motion in the second half, effected by an ingenious employment of chords of the augmented sixth and fifth with irregular resolutions. In m. 69—70 are also sequences in contrary motion. In the latter instance it will also be seen that the sixteenth figure in the first half of m. 69 is inverted in the latter half; that is, it appears in the soprano instead of in the alto. The following measure shows the same interchange of parts. See furthermore the chromatic progression in the tenor of m. 74, while the upper voices repeat the same melodic figure.

HARMONIC ANALYSIS. One of the harmonic peculiarities of this piece is the employment of sustained tones in the upper voice while the harmonies beneath move quite freely. Thus in m. 1 the soprano sings two half notes (B, B,) the chords in 16th notes fluctuating between the tonic (G major) and the triad of the third degree (altered from minor to major). In m. 3—4, the C predominates above (relieved on the 4th beat by E), while the other parts outline the chords of the supertonic seventh and the dominant ninth. Observe the movement in contrary motion of the outer voices of the 16th-note groups. The progression of the upper alto is as follows: G, G sharp, A, B flat, A, G sharp, G natural, and F sharp; that of the lower tenor is A, G sharp, G natural, F sharp, G, G sharp, A, and A sharp. In memorizing passages like this it is a great help to follow the melodic lines, which often run on quite regardless of the harmonic contour. To illustrate this, play, for instance, simultaneously, any two voices of m. 19—26, and see how they sometimes clash, but ultimately converge to a satisfactory concord.

It is obvious that in m. 5—6 the vital harmonies are the tonic triad and the dominant ninth, in spite of the passing diminished seventh chords in m. 5 and the progressions of sixths woven about the reiterated middle C which is maintained through m. 7—8. The outline of the latter measures (now in G minor) is the same as that in m. 3—4. The first chord in m. 9 is the triad on the sixth degree of G minor, followed by the triads of the dominant and tonic. The latter now may be regarded as the subdominant of D minor, then changed to the augmented sixth and fifth, resolving in m. 10 to the major tonic, second inversion, thence, by way of the decorated dominant seventh, to the tonic triad in the fundamental position on the third beat of m. 10.

In the repetition of the opening measures that now follows, it is obvious that, in spite of richer embellishments, the harmonic outline is much the same. One must not let the extraneous material bewilder him, but should await the final resolution. For instance, in m. 6 (last beat) there is a double suspension before the third and the fifth of the diminished seventh chord on the leading tone. The E in the alto progresses to D, but, on account of the sustained tone in the second tenor, the C does not resolve to B. As this tone is already in the soprano, such an elision is readily accepted.

INTERPRETATION.—Phrasing, dynamic indications, pedaling, fingering, and other marks of expression must be strictly observed.

M.M. about  : 60; the tempo naturally fluctuating between a slower and faster rate as occasion and prescribed indications demand.

The melody should be played very expressively—at the beginning with tenderness and, starting with measure 11, with fuller sonority in the octaves of the right hand and a clear marcato in the staccato sixteenths in the left hand.

Whenever the accompaniment consists of repeated chords in sixteenths, it should be played with evenness and lightness.

Next to the melody, the fundamental notes and melodious inner voices should receive due attention without over-emphasis.

While the reposefulness of the melody is somewhat disturbed by the repeated notes of the accompaniment, the second subject (beginning at measure 17) sounds more tranquil, owing to the legato in all parts.

In the sequences which soon follow (measure 21), all restlessness should be avoided and the three independently expressive voices must be delicately shaded.

When we return to the first subject (measure 29), the melody as well as the accompaniment must be played even more tenderly than at the beginning of the composition. In measure 34, the *crescendo* leading to the *forte* in the succeeding measure, should be gradual and intense.

The *molto dim.* and also *rall.* in measure 36 should be carefully proportioned. In this measure we modulate to a new subject in an entirely new key.

This new subject (measure 37), although it has the same calmness of the preceding pages, is more pleading. Over rising expressive figures in the left hand, the right hand has a meditative and appealing melody. Both hands require expressive playing and the utmost attention to refinement of tone-shading.

The unusual modulations in measures 41 and 50 should be clearly and slowly brought to the attention of the listener.

The tremulous figure in the left hand from measures 42 to 46 and from measures 51 to 55, must be played extremely soft and even. All the arpeggiated chords of the right hand in the same measures must be delicately and tenderly broken, giving a vague and veiled effect.

In measures 45 and 54, the quarter notes which have special stems upward should be very slightly emphasized.

The G flat section from measures 46 to 51, which is very similar to the five measures beginning with measure 37, must be played with even greater gentleness, as the key of G flat lends itself to more ravishing sonority. The expressive dialogue in both hands in the measures specified should not be overlooked.

In measure 55; we return to the first subject. The original tremulous accompaniment is now replaced by undulating arpeggios in the higher region of the keyboard, the melody being one octave higher.

From measure 57 to 61, the repetition of the *d* in the left hand, should have a bell-like quality.

In measures 61 and 62, as in measures 35 and 36, the upper voice in the left hand has to be as expressive as the right hand part.

Measures 63 and 64 are more expressive in the left hand, while measures 65 and 66 are more expressive in the right hand.

In measures 67 and 68, both hands are of the same importance.

In measures 69 and 70, the dialogue between the two voices of the right hand and the descending chromatic octaves in the left hand must be brought to the attention of the listener.

The sequences of measures 71 and 72 and the measures 73 and 74 which are suggestive of "leave-taking," together with the ascending passage which is divided between both hands, must be played with extreme delicacy and not fast.

The last two arpeggiated chords (measures 76 and 77) should be moderately slow, very soft, and even in rhythm.

FRÜHLINGSNACHT.

GLOSSARY.

NAMES

Godowsky,	pronounced,	Go- <u>dôf</u> -skēe.
Liszt,	“	Lĭst.
Weimar,	“	<u>V</u> i-mär.
Saint-Saëns,	“	Sân <u>Sähn</u> , - (nasalized).

TERMS

forte,	pronounced,	<u>f</u> ör-tě, - loudly.
crescendo,	“	krě- <u>shĕn</u> -dō, - to grow louder.
molto dim. (diminuendo),	“	<u>m</u> ōl-tō dē-mē-noo- <u>en</u> -dō, - becoming much softer.
nocturne,	“	<u>n</u> ōc-turn, - night song.
allegretto cantabile,	“	äl-lě- <u>grĕt</u> -tō kân-tä-bĭ-lě, - moderately quickly and singing.
leggiero,	“	lěd-jē- <u>ā</u> -rō, - lightly.
poco rall. (rallentando),	“	<u>p</u> ō-cō räl-lĕn- <u>tän</u> -dō - a little more slowly.
più piano,	“	<u>p</u> ē-oo pĭ- <u>ä</u> -nō, - more softly.
a tempo,	“	ā <u>tĕm</u> -pō, - in time.
dolce,	“	<u>d</u> ōl-tshĕ, - softly.
espr. (espressivo),	“	ēs-prĕs- <u>sē</u> -vō, - with expression.
appassionato,	“	ā-pās-sē-ō- <u>nä</u> -tō, - with emotion.
tranquillo,	“	trän- <u>quĕel</u> -lō, - quietly.
una corda,	“	<u>oo</u> -nā <u>k</u> ör-dä, - one string (soft pedal).
dolcissimo,	“	dōl- <u>tshĭs</u> -sē-mō, - most softly.
poco a accelerando,	“	<u>p</u> ō-cō ā āt-tshĕl-er- <u>rän</u> -dō, - gradually more quickly.
rinf. (rinforzando),	“	rĭn-för- <u>tsän</u> -dō, - sudden loud attack.

Frühlingsnacht.

NOCTURNE

Allegretto cantabile

LEOPOLD GODOWSKY

espr.

p leggiero

una corda

poco rall.

più p

7 a tempo

9 *p* 3 2 3 5

10

11 *mf*

12 *cresc*

13

14 *cresc.*

15 *f*

16 *rall*

17 *a tempo p dolce*

18

Musical score for "Frühlingsnacht, 3." in G major, 3/4 time. The score is written for piano and features a variety of musical techniques including trills, slurs, and dynamic markings.

Measures 19-20: The right hand plays a series of eighth-note trills, while the left hand provides a steady eighth-note accompaniment.

Measures 21-22: The right hand continues with trills, marked *espr.* (espressivo). The left hand has a melodic line with a slur.

Measures 23-24: Similar to the previous system, with trills in the right hand and accompaniment in the left.

Measures 25-26: The right hand features a trill marked *espr.* and *più p* (pianissimo). The left hand has a melodic line.

Measures 27-28: The right hand has a melodic line with a slur, marked *p* (piano). The left hand has a melodic line with a slur, marked *cresc.* (crescendo) and *poco rall.* (poco rallentando).

The score concludes with a double bar line and an asterisk (*).

a tempo

p dolce

29

30

Lied.

The image shows a musical score for the song "The Rose Tree". It is written for a piano and voice. The piano part is in G major (one sharp) and 2/4 time. The score is divided into two systems, numbered 31 and 32. Each system has a treble and bass staff. The piano accompaniment features a steady eighth-note pattern in the bass and chords in the treble. The voice part is indicated by a treble clef and a key signature of one sharp. The lyrics "The Rose Tree" are written below the piano part. The score is marked with "Red." under the piano part, indicating a red reduction. The tempo is marked "Allegretto".

33

cresc.

34

tre corde

The image shows a musical score for a piece titled "Frühlingsnacht, 4." The score is written for a single melodic line on a five-line staff with a treble clef and a key signature of one sharp (F#). The tempo and mood are indicated as "f appassionato" (forte, passionate) at the beginning and "molto dim. rall." (molto diminuendo, rallentando) later in the piece. The score includes various musical notations such as notes, rests, and dynamic markings. There are also some handwritten annotations in the left margin, including "f" and "4 2 1". The piece concludes with a double bar line and a final note.

Frühlingsnacht, 4.

a tempo *molto espr.*

p espr. 37 *tranquillo una corda* 38 *espr.*

39 *rall.* 40 *a tempo* *più p* *più dolce*

41 *rall.* 42 *pp a tempo*

43 44

45 *rall.* 46 *dolciss.* *tranquillo*

Frühlingsnacht, 5.

The musical score is written for piano and consists of five systems of two staves each. The key signature has one sharp (F#) and the time signature is 3/4. The notation includes various musical markings such as 'a tempo', 'molto espr.', 'p espr.', 'tranquillo una corda', 'rall.', 'più p', 'più dolce', 'pp a tempo', and 'dolciss.'. The piece is titled 'Frühlingsnacht, 5.' at the bottom left.

47 *espr.* *rall.*

48 *rall.*

49 *a tempo*

50 *rall.*

51 *pp a tempo* *tranquillo*

52

53 *a tempo*

54 *rit.*

55 *pp*

56

Frühlingsnacht, 6.

Musical score for "Frühlingsnacht, 7." in G major, 7/8 time. The score is written for piano and includes measures 57 through 66.

Measures 57-58: Treble and bass staves. Treble has a melodic line with slurs and fingerings (1, 2, 4, 5). Bass has a supporting line with slurs and fingerings (1, 2, 3, 4, 5).

Measures 59-60: Treble continues the melodic line. Bass has a more active line. Measure 60 includes the instruction *molto cresc.* and *tre corde*.

Measures 61-62: Measure 61 is marked *f appassionato*. Measure 62 is marked *molto dim.* and *rall.*

Measures 63-64: Measure 63 is marked *p a tempo* and *espr.*. Both measures feature complex fingerings (1, 4, 3, 1, 5, 2, 1, 2) in the treble and bass.

Measures 65-66: Measure 65 is marked *poco a poco accelerando*. Measure 66 is marked *cresc.* and includes a double bar line with a repeat sign.

The score concludes with the title *Frühlingsnacht, 7.* at the bottom left.

67 *rinf.*

68

69 *dim.*

70

71 *pp*

72

una corda (Ped.)

73

74

75 *pp*

76 *rall. r. h.*

77

l. h.

QUESTIONS.

1. Give place and date of Godowsky's birth.

Ans.

2. State some of the interesting facts of his early childhood and youth.

Ans.

3. Was Godowsky practically self-taught?

Ans.

4. When did his notable debut in Europe occur?

Ans.

5. To what important appointment was he called?

Ans.

6. Give a list of Godowsky's compositions, studies, and arrangements.

Ans.

7. Describe his aims and aspirations as embodied in his works.

Ans.

8. Describe the poetic idea of this piece.

Ans.

9. What is its chief purport?

Ans.

10. How is it conceived architecturally?

Ans.

11. Into how many separate main parts is it divided?

Ans.

12. Where does the subdivision of the first part begin?

Ans.

13. Where do the second and third parts begin?

Ans.

14. How does measure 62 differ from measure 36?

Ans.

15. What must be strictly observed in the interpretation?

Ans.

16. In the rendition, what is the characteristic quality throughout?

Ans.

17. How should the *crescendo* in measure 34 be made?
Ans.

18. What is said of the new subject in measure 37?
Ans.

19. What is said of measures 45 and 54?
Ans.

20. Of measures 57 to 61?
Ans.

21. And of measures 69 and 70?
Ans.

22. What is said of measures 21 to 25 and of measures 71 to 73?
Ans.

23. Of measures 73 to 77?
Ans.

24. What form serves as the outline of this piece?
Answer.

25. What is the key of the main theme?
Answer.

26. What is the key of the second subject?
Answer.

27. Explain structure of this theme.
Answer.

28. Where do we find examples of sequences in contrary motion?
Answer.

29. How do you account for such tone combinations as are found in m. 19—21?
Answer.

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Leopold Godowsky

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